CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

RANDOLPH SCHWABE

MEMORIAL EXHIBITION

THE ARTS COUNCIL

1951

RANDOLPH SCHWABE

MEMORIAL EXHIBITION

THE ARTS COUNCIL
OF
GREAT BRITAIN
1951

The Arts Council has welcomed this opportunity to show a small exhibition of the drawings and water-colours of Randolph Schwabe at its Gallery in St. James's Square, and at a few places outside London. Schwabe is well known as a draughtsman and teacher and needs no introduction, but we are indebted to Sir Charles Tennyson for his charming account of the artist, the tribute of a personal friend and admirer.

The Council is grateful to all owners, both public and private, for their generous loans, and particularly to Mrs. Schwabe, the artist's widow, from whose collection many of the drawings have come. The help and advice of Mr. Harry J. Barnes, the artist's son-in-law, and Mr. C. W. Beaumont must also be acknowledged.

INTRODUCTION

RANDOLPH SCHWABE was born, in 1885, the son of a Manchester cotton merchant, whose father had come over from Germany in 1820. He was a precocious child, for he could read to himself for pleasure at four years old and had already developed a passion for drawing. Soon after this his family moved to Hemel Hempstead in Hertfordshire, where he attended a private school as a day-boy. There he illustrated entirely himself a school magazine which his brother edited, and in his last term had the satisfaction of seeing one of his drawings, representing the Diamond Jubilee celebrations at Hemel Hempstead, reproduced in a local paper. At fourteen his normal education ceased and he went to the Royal College of Art as a student. This, however, proved a grievous disappointment. The basis of the teaching at the College was still the making of elaborate charcoal studies from casts, months often being spent on a single drawing. To young Schwabe, with his enthusiasm and already well-developed talent, this was completely stultifying. His release from bondage came through a chance meeting with an old school-fellow, who was working at the Slade and who suggested that he should seek a transfer. Within a few days this was arranged and he settled down happily in Gower Street under those two great teachers, Frederick Brown and Henry Tonks. At the Slade, Schwabe found his spiritual home. He worked there tirelessly and enthusiastically for four and a half years and then studied for eight months under Jean Paul Laurens at the Académie Julien in Paris. Thence he travelled to Italy, working for some time at Rome and visiting Florence and other Italian cities. This visit laid the foundation of a profound knowledge of Italian art and architecture which was to be of immense value to him afterwards.

The remainder of his life falls into three divisions; the first extending to the end of the First World War, the outbreak of which found him married and settled in an ancient and dilapidated house (now demolished) in Cheyne Row just west of Oakley Street. He was already beginning to be well known as a draughtsman, etcher and lithographer, and, as his frail physique and uncertain health made it impossible for him to serve in the armed forces, the authorities very wisely appointed him an official war artist. An excellent collection of the drawings which he made of the work of the Women's Land Army is now at the Imperial War Museum.

The second period, 1918 to 1930, was one of steadily increasing reputation. He began to teach at Camberwell and Westminster, and played an important part in the reorganization of the Royal College of Art, as teacher of drawing under Sir William Rothenstein. He exhibited regularly at the New English Art Club, of which he had become a member in 1917, and at the Friday Club and its successor, the London Group. He also made a thorough study of costume, writing an admirable book on *Historic Costume* in collaboration with F. M. Kelly (published 1925) and a *Short History of Costume and Armour* (published 1931), taking a practical interest in costume for the stage and a still more important interest in the ballet. In this, he was closely associated with Mr. C. W. Beaumont as publisher, for whom he illustrated several books on these and other subjects. It was characteristic of his thoroughness and intellectual interest in his art that for one of these books, Cechetti's *Manual of Classical Theatrical Dancing*, he executed a large number of small diagrammatic line drawings, illustrating dance steps and poses—work which most artists would have found repulsive.

During these years, he gradually gave up painting in oil and concentrated more and more on drawing with pen,

pencil and water-colour, becoming generally recognized as a master in these fields.

In 1930, on the death of Henry Tonks, he was appointed Slade Professor of Fine Art at the University of London and Principal of the Slade School. The appointment was, perhaps, unexpected, but Schwabe's experience under Rothenstein at the Royal College, and his eminence in what has always been regarded as the basis of teaching at the Slade—the art and science of drawing—were undeniable qualifications. In character, too, he was admirably fitted for the post. He was enthusiastic, sympathetic and profoundly scholarly and, in spite of his gentle and hesitating manner, no one, not even his grim and often terrifying predecessor, could more clearly perceive or more tellingly rebuke superficial or evasive work. For eighteen years he devoted himself unsparingly to the work of the School, both academic and administrative, showing himself in every way a worthy successor of the great men who had preceded him.

That he continued at the same time to turn out such a large volume of fine creative work, was due to his extraordinary industry and the spontaneity of his art. To Schwabe drawing was as natural as breathing. He drew unceasingly during holiday times, both in winter and summer, often standing out of doors against a wall, in rain or snow, as long as light lasted, impervious to cold and discomfort; a pencil was seldom out of his hand at the Slade, and when he got home after a hard day's work he would sit sketching his companions at the fireside or the cat or dog on the hearth-rug, or perhaps toiling at some illustration for a book or commercial brochure. There is a tendency to regard Schwabe as chiefly an architectural draughtsman. He was, in fact, omnivorous. Portraits, figure-drawings, landscapes, buildings, still life, birds, animals, plants—his choice was one of opportunity rather than predilection, and he tackled

every problem, however seemingly trivial, with the same inspired concentration. For example, one warm day during his last illness he was able to sit out and begin a beautiful drawing of the kitchen garden (No. 23), in the course of which he was observed to be making an accurate record of a row of cabbages, treating each plant as an individual study. When asked whether he thought this really necessary, he replied in evident astonishment, 'Why, every c-c-cabbage is as different from every other c-c-cabbage, as every man from every other man'.

He was equally many-sided in his conversation. Few people had such a wide knowledge of art and architecture and of the by-ways of history and literature, and few could impart their knowledge with such charm and modesty—enhanced in his case by the slight impediment in his speech.

Delightful, above all, was his sense of humour. How pleasant it was to see his venerable figure (already venerable in middle age) rise from its armchair to execute, with surprising agility, a few dance steps on the hearth-rug, or declaim (with the stammer always coming in at the most effective moment) some limerick or a ballad from the music-halls of his youth. No man was better company and no man's company was more prized by the young, for in few men's hearts did the fire of youth burn so brightly and so continuously.

CHARLES TENNYSON

LANDSCAPES

1 IMPASSE SALEMBIÈRE, PARIS 1908
Pen and water-colour. 12 × 8¾ in.
Lent by Mrs. Schwabe

2 THE CHAPEL, VERSAILLES 1908
Pen and water-colour. 9 × 13⅜ in.
Lent by Mrs. Schwabe

3 SISTERON 1938
Wash drawing. 20 × 12 in.
Lent by Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

4 LANDSCAPE NEAR MOUSTIER STE. MARIE 1927
Pen and wash. 11¾ × 14½ in.
Lent by Mrs. Schwabe

5 NOTRE DAME DE BEAUVOIR, MOUSTIER STE. MARIE 1927
Water-colour. 16 × 15½ in.
Lent by The Laing Art Gallery, Newcastle upon Tyne

6 DUBLIN
Pen and wash. 6 × 10½ in.
Lent by the Slade School, University College, London

7 SAILING PORT AT WEST MERSEA 1920
Water-colour. 9¾ × 13¾ in.
Lent by Mrs. Schwabe

8 DEDHAM. AUGUST 1930
Pen and water-colour. 9 × 15 in.
Lent by the Slade School, University College, London

9 HOTEL DE PARIS, DOVER 1938
Water-colour. 10⅞ × 14½ in.
Lent by The Laing Art Gallery, Newcastle upon Tyne

10 MARINE PARADE, DOVER 1931
Water-colour. 14½ × 10 in.
Lent by Sir John Parkinson

11 WATERLOO BASIN, DOVER 1947
Water-colour. 14½ × 18¼ in.
Lent by Hastings Corporation

12 DOVER 1946
Pencil and water-colour. 18 × 14 in.
Lent by Mrs. Schwabe

13 HASTINGS 1937
Pencil and water-colour. 12 × 16½ in.
Lent by David du R. Aberdeen, Esq.

14 WINTER LANDSCAPE, ALPHAMSTONE 1935
Pen and water-colour. 10½ × 16 in.
Lent by David du R. Aberdeen, Esq.

15 BOATS AT POLPERO 1932

Pen and wash. 16 × 12 in.

Lent by Alan Durst, Esq.

16 YARMOUTH 1933

Pen and water-colour. 11 × 15 in.

Lent by Mrs. Schwabe

17 LAVENHAM GUILDHALL, SUFFOLK

Pencil and wash. 23½ × 29¼ in.

Lent by the Museum Committee, Ipswich Corporation

Presented in memory of Julian Tennyson

18 BLYTHEBURGH 1935

Pen and wash. 10 × 16 in.

Lent by the British Council

19 ACREMAN STREET, CERNE ABBAS, DORSET 1937

Pen and wash. 8 × 16½ in.

Lent by Mrs. Schwabe

20 CERNE ABBAS 1937

Water-colour. 10½ × 12¼ in.

Lent by the British Council

21 CHURCH AT CERNE ABBAS 1937

Pen and wash. 13 × 15½ in.

Lent by Mrs. Schwabe

22 ABBEY STREET, CERNE ABBAS 1939
Pen and wash. 12 × 8⅛ in.
Lent by Mrs. Schwabe

23 THE KITCHEN GARDEN, HELENSBURGH 1948
Pencil. 17 × 11½ in.
Lent by Mrs. Schwabe

24 HELENSBURGH, DUMBARTONSHIRE 1948
Pencil and wash. 9 × 14½ in.
Lent by Mrs. Schwabe

25 ST. JOHN'S COLLEGE, OXFORD 1941
Wash drawing. 12½ × 17½ in.
Lent by Sir John Parkinson

26 THE RADCLIFFE OBSERVATORY, OXFORD 1942
Water-colour. 21½ × 14½ in.
Lent by the Tate Gallery

27 WORCESTER COLLEGE, OXFORD
Water-colour. 13 × 11½ in.
Lent by the Provost and Fellows of Worcester College, Oxford

28 COVENTRY CATHEDRAL, NOVEMBER 1940
Pen and wash. 14½ × 14⅜ in.
Lent by the Imperial War Museum

29 REPAIRING OVERHEAD LINES
Pen and wash. 10¾ × 7 in.
Lent by the Slade School, University College, London

30 ST. BARTHOLOMEW'S HOSPITAL, LONDON
Pen and pencil. 9 × 10¼ in.
Lent by the Slade School, University College, London

31 ALL SOULS, LANGHAM PLACE 1928
Pencil. 18 × 12 in.
Lent by Seymour Robinson, Esq.

32 CHELSEA OLD CHURCH 1928
Water-colour drawing. 18¾ × 23½ in.
Lent by Mrs. Francis Berry

33 HIGH STREET, HAMPSTEAD 1928
Pen, ink and wash. 13⅜ × 13⅛ in.
Lent by the Tate Gallery

34 ST. MARGARET PATTENS, LONDON 1932
Pen and water-colour. 16 × 13½ in.
Lent by Mrs. Schwabe

35 LIMEHOUSE 1934
Pen. 13 × 15 in.
Lent by Mrs. N. Lloyd-Jones

36 THE TATE GALLERY 1940
Water-colour. 12¼ × 17¼ in.
Lent by the Tate Gallery

37 GREEN PARK, LONDON 1946
Pencil. 14½ × 10½ in.
Lent by Mrs. Schwabe

PORTRAITS

38 A GIRL OF THE WOMEN'S LAND ARMY 1918
(Miss Yvonne Gwynne Jones)
Chalk. 19 × 9½ in.
Lent by the Imperial War Museum

39 YVONNE MEO 1914
Pencil. 11 × 8 in.
Lent by Allan Gwynne Jones, Esq.

40 MRS. CURRAN *c.* 1925
Pencil. 17¼ × 11⅜ in.
Lent by the Slade School, University College, London

41 LYDIA LOPOKOVA IN HER DRESSING ROOM
Pencil. 17 × 16½ in.
Lent by C. W. Beaumont, Esq.

42 THE RT. HON. AUGUSTINE BIRRELL, K.C. 1927

Chalk. 26 × 21 in.

Lent by Sir Charles and Lady Tennyson

43 ALICE *c.* 1928

Pencil. 18 × 12 in.

Lent by General Lord Ismay, G.C.B., C.H., D.S.O.

44 LORD RUTHERFORD 1928

Pencil. 9¾ × 13⅜ in.

Lent by Trinity College, Cambridge

45 MARGARET DOUIE 1935

Pastel. 17 × 13 in.

Lent by Charles Douie, Esq.

46 CHARLES DOUIE 1936

Wash drawing. 12 × 8½ in.

Lent by Charles Douie, Esq.

47 SELF-PORTRAIT, MARCH 1938

Pastel. 9¾ × 6⅛ in.

Lent by Mrs. Schwabe

48 LEON WOISEKOWSKY IN 'CHILDREN'S TALES' 1924

Sanguine. 17¼ × 12⅞ in.

Lent by the Victoria and Albert Museum

49 ZVEREFF AT REHEARSAL 'THE SLEEPING PRINCESS' 1921

Chalk and wash. 17¼ × 8½ in.

Lent by the Victoria and Albert Museum

50 CECCHETTI IN 'CARNIVAL' 1929

Chalk. 17 × 10¼ in.

Lent by the Victoria and Albert Museum

51 CECCHETTI IN 'CARNIVAL'. COLOUR NOTES FOR COSTUME

Water-colour. 17½ × 10½ in.

Lent by the Victoria and Albert Museum

52 CAVALIERE MAESTRO ENRICO CECCHETTI, IN THE DANCING SCHOOL, SHAFTESBURY AVENUE, LONDON

Chalk. 17 × 11¼ in.

Lent by the Victoria and Albert Museum

MISCELLANEOUS

53 DRAPED FIGURE STUDY

Pen. 7 × 7½ in.

Lent by Mrs. Schwabe

54 DRAPED FIGURE STUDY

Pen. 9 × 6½ in.

Lent by Mrs. Schwabe

55 SEATED BOY

Water-colour. 11 × 14 in.

Lent by the Slade School, University College, London

56 FIGURE STUDY

Pen and wash. 8⅞ × 5¾ in.

Lent by the Slade School, University College, London

57 WOMAN WASHING HER FEET

Charcoal. 12 × 10 in.

Lent by Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

58 FARM CART, CERNE ABBAS 1939

Pen. 11½ × 17¼ in.

Lent by the Slade School, University College, London

LITHOGRAPHS & ETCHINGS

59 MAESTRO CAVALIERE ENRICO CECCHETTI

Lithograph. 17⅛ × 12⅛ in.

Lent by C. W. Beaumont, Esq.

60 WOMAN PEELING POTATOES

Lithograph. 17 × 15 in.

Lent by the British Museum

61 WOMAN WASHING HER FEET

Etching. 11½ × 9½ in.

Lent by the British Museum

62 PONTE FABRICIO, ROME
Etching. 11⅛ × 9 in.
Lent by the British Museum

63 REGENT STREET, LONDON
Etching. 13 × 10 in.
Lent by C. W. Beaumont, Esq.

64 LOWER REGENT STREET, LONDON
Etching. 13⅜ × 9 in.
Lent by the British Museum

65 WOMAN AND GOATS
Etching (finished state). 11⅛ × 5⅛ in.
Lent by the British Museum